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by Thomas B. Mosher, contains some of the poems of Arthur Hugh Clough, the Scholar Gypsy of English literature. The fascination of his character is well explained in the lines:

"Some life of men unblest  
He knew which made him droop, and fill'd his head.  
He went; his piping took a troubled sound  
Of storms that rage outside our happy ground;  
He could not wait their passing, he is dead."

The "Songs in Absence," "Easter Day," and other poems are reprinted. For June we are promised again some of the delicious writings of Walter Pater.

*The Magazine of Art* has as frontispiece a reproduction of the Rembrandt recently acquired by the National Gallery, which gives a fair presentation of this important masterpiece, which for sixty-two years has been hidden from public admiration. It belonged to the De Saumarez estate. The articles on Edwin Austin Abbey, which have been entirely appreciative, are here concluded. George Somes Layard contributes a strikingly illustrated article on "Our Graphic Humorists: W. M. Thackeray." The half-tone illustrations are of course a feature of this number.

*Brush and Pencil* is a Chicago publication devoted to the arts and crafts, which in its April number gives a variety of good articles, against one of which I take exception. It is the one by Mabel Key on "The Passing of the Poster," in which posterdom is treated in a reminiscent, historical way, as if it has had its day as a fad, whereas I believe it to be a cult but in its infancy in this country, where it will soon attain like importance as in Europe.

This leads me to take up that admirable London monthly devoted to the Poster, carrying this title. A recent number gives articles on Walter Crane, Grun, Carton Moore Park, Norman Maclean, and Dudley Hardy, all of whom have made a name in this branch of art. The numerous illustrations in half-tone and colors make one long more and more for the time to come when our hoardings may be graced, instead of disgraced, by artistic designs.

Another London publication is *The Journal of Decorative Art*, which, although more or less of a trade journal, gives yet some important information on various topics.

Further to mention is *Current Literature*, which yet devotes a few pages to art matters—all too few to do justice to this nearly sister of the literary muse.

### THE LAST "UNION LEAGUE" SHOW.

IT would have been better had this show been omitted. It somewhat detracts from the glory of previous attainments. Much that is passable is hung. The only pictures which I deem worth mentioning are the four old pictures. The Pieter de Hooghe, "Een Boterham" (a sandwich), although not one of the best examples of this master of light and perspective, is still interesting. The two small cabinets by Pieter de Bloot are unique. Someone would have put a high-sounding name like Teniers or Jan Steen to this one of the "little masters." These pictures are the purest examples of this artist, are strikingly clear and, I believe, the only ones in this country. Constable has a fine landscape, in that free and breezy way of his, where palette knife is used as oft as brush, only indicating here and there what he wishes to express, yet so powerfully done that the *ensemble* portends the ideal of landscape art.

### THE REFORM CLUB EXHIBITION.

IF successive exhibitions at the Reform Club are in any way like the first one held, there will be a distinct addition to the artistic enjoyment of the metropolis. The selection of the pictures hung in this loan exhibit was matchless, and the untiring energy of Messrs. Louis Windmuller and Hermann Schaus has brought together a collection which, though coming at the end, is by no means the least of the club shows of this season.

A superior and distinctive treat is to see again the famous "Fisherman" of Frans Hals, loaned by Mr. A. Augustus Healy, which came originally from the Schaus sale. The broad and vigorous brush-work of this Dutch master has never been surpassed. It were futile to enumerate all the excellent numbers of the catalogue of half a hundred, to which Mrs. Calvin S. Brice, Anson Phelps Stokes, George A. Hearn, J. W. Ellsworth, Carl H. de Silver, and others, have contributed.

There is an exquisite example of Blakelock, a wood interior, simple and natural in composition, of magnificent coloring; a beautiful Corot shows "Le Pecheur" in that subtle poetry of half light, half haze. "Une Jeune Fille," by Greuze, is liquid, and a representative example. The "Caritas" of Prof. Ludwig Knaus is well known by its reproductions, and belongs to the better class of Dusseldorf pictures

like the Stammel, called "Sir John Falstaff" which would be better without a title, as it is one of those types from which a story detracts. The excellent modelling and expressive lines of this cabinet make it a unique painting, not overfinished but thoroughly suggestive. The Daubigny is unusually full of color, while the samples by Dupré and Rousseau are among the best ever seen.

The lighting in the gallery could be somewhat improved upon, which is about the only thing adverse that can be said of this interesting and commendable exhibition.

### FLIMFLAM ART IN FLAUNTY FRAMES.

WITH the advent of prosperity a desire to beautify our homes with works of art begins to reawaken. The careful buyer who is not himself an expert will seek the advice of one, selecting with his assistance, from the studio of reputable artists or dealers, what pleases his and his family's taste. Whoever neglects to exercise care is apt to be fleeced by a band of villains who manufacture and sell deceptive imitations to the detriment of:

1. A constantly growing number of amateurs, whose minds would be elevated by possession of the genuine art they covet if they were not clouded by base counterfeits.

2. Honest purveyors of real paintings.

3. Worthy artists, many of whom would be glad to sell good work for prices which swindlers now obtain for daubs.

Spurious pictures, made abroad, imitations of the work of known foreign artists, are imported constantly and sold openly. Signatures of such men as Diaz and Corot have carefully been placed on the canvas; the artist cannot complain, because he is dead or absent. The buyer first congratulates himself on his bargain; discovery that he has been duped seldom begins to dawn on him before he has parted with his money, when he finds discretion the better part of valor; where the vendor has offered no guarantee, the buyer has no redress.

In this country fake pictures are manufactured for a mere pittance by starving painters in the hidden studios of crafty dealers. They bear names of imaginary artists, often resembling the names of those which have some reputation, but with different spelling or initials. Generally their pleasing aspect (pleasing to the uninitiated) is enhanced by gaudy frames, the sale of which often is of greater importance to the dealer than of the daubs they inclose. Our patrons of art are too easily bribed by the dress in which they see it presented; young artists who cannot afford to buy frames are too much at the mercy of frame-makers. Meritorious work often brings less than it has cost to frame, and I know a good landscapist, who against inclination married a woman older than himself, because she provided frames for the pictures he could not otherwise sell.

Spurious paintings are freely sold by licensed auctioneers or dealers in the principal thoroughfares of all our large cities; in country towns by smooth-tongued travelling salesmen, who in hotel parlors captivate gullible hayseeds with the flashy baubles they exhibit. Among feasible measures which might be taken to suppress this traffic, societies of experts could be formed and chartered by acts of the Legislature "for the protection of art." Their presiding officers should on the complaint of any victim be empowered to prosecute auctioneer or dealer who designingly has imposed upon him. All work made to deceive and found in his possession should be destroyed, his license and other privileges be revoked, and he should be punished according to the statutes of frauds in the respective States or community in which it has been perpetrated.

Such associations might be endowed to assist the poor artist who deserves help; but without other assistance, a suppression of the false would go far to encourage the producers of true art.

LOUIS WINDMULLER.

### HOW TO FRAME A PICTURE.

HINTS as to the framing of pictures are in place every few years.

Taste develops, and frames that were in general use twenty-five years ago are now rejected as hideous. Heavy black walnut mouldings were then used for charcoal and crayon drawings at all exhibitions. Nothing else was thought of, and any rebellion against the tradition of the framer was fraught with peril to the artist. Now such frames are only attic lumber. The aim of framing is not to exhibit the frame, but the picture, to make the picture look its best. Hence anything that calls off the attention from the picture to the frame should be avoided. The frame must become the picture, be subordinate to the picture, and be well made and strong enough to hold the picture. A good oil-painting deserves a rich, elaborate frame. The bright gold of the frame only sets off and becomes the color of the painting. If placed in a shadow or shelter box, the lining of the box should be in harmony with the gold frame, of some